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DDA 85-0778/1
8 March 1985

MEMORANDUM FOR: Director of Logistics

FROM: Harry E. Fitzwater
Deputy Director for AdministrationSUBJECT: Centralization of Agency Television Activities

REFERENCE: D/OL Memo, dtd 1 Mar 85, same subject

"Hank"
1. This subject has been with us for discussion and massaging even before Hank Knoche. Even though it has received considerable attention, little was ever done to make it work. I am surprised that Commo initiated the draft since they were always against the idea.

2. As you know, are doing an IG inspection of television activities so we may find ourselves being directed to take some type of action.

3. I think the idea of a career service for the people involved is a great idea and would help them in the long run. I'm not sure I know how centralization will help OTE, but it might. Also, I know this is an issue that will be hard to resolve because of turf.

4. Regardless of the above, it might be good to provide a study for management to consider. I am sure we will find that the IG will not consider status quo appropriate. So charge ahead!

/s/

Harry E. Fitzwater

Attachment

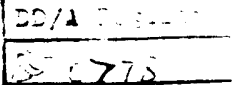
Distribution:

Orig - Addressee (w/att)
1 - DDA Subject (w/att)
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DDA/HEFitzwater:rj (8 March 85)

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1 MAR 1985

MEMORANDUM FOR: Deputy Director for Administration

FROM: Henry P. Mahoney
Director of Logistics

SUBJECT: Centralization of Agency Television Activities

REFERENCE: Draft memo fm D/OC, Subject: Suggestions for
Centralized Agency Television Activities

1. The referent paper proposes, in paragraph 8, that all television and audio-visual production facilities and personnel in this Agency be centralized within the Office of Logistics, Printing and Photography Division (OL/P&PD). After a thorough review, I believe that centralization of this Agency's television and audio-visual activities makes sound management and economic sense. It is my opinion that the current situation is confusing and inefficient. The approach outlined in the referent appears to follow the natural evolution of OL/P&PD from motion picture technology into television production.

2. The following issues need to be addressed prior to undertaking any centralization:

a. Personnel - I agree that all "designated" personnel should function within a new career group under the direction of the program manager. However, issues such as the abundance or inadequacy of current staffing levels, classification of positions, staff versus contract employees, staff development and training delineation of career path(s), and methods for conflict resolution of personnel entrenched in the various policies and procedures of the disparate groups need to be fully addressed.

b. Physical Plant - In my view, the available space in the existing P&PD plant is inadequate to accommodate a central television production center. If approved, the recently proposed expansion of the P&PD Building, to include a professional television studio complex, will correct this situation. This proposed facility would provide an on-site location with dimensions large enough to incorporate all Headquarters television operations.

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OL 11024-85

C O N F I D E N T I A L

SUBJECT: Centralization of Agency Television Activities

c. Budget - The issue of the true operating costs of current and proposed operations needs to be fully explored with subsequent arrangements for budget allocations to P&PD. We have little insight into the dollars invested in television and audio-visual production equipment and services.

d. Graphics and Visual Aids - I feel that a larger issue may be at stake in the area of graphic services that can only be resolved by further investigation into whether or not the television portion of each center should be tapped or whether all of the Agency's graphics services should be centralized in a fashion akin to the television proposal. The referent is vague concerning this issue (see paragraph 8 g.).

25X1 3. I do not propose that [redacted] become the training center for all television production personnel. In order to maximize the use of personnel assigned to this program, flexibility in a variety of environments is required. I feel that this can best be accomplished via tours of duty at all of the program's production locations.

4. I believe P&PD represents the best component suited to assume charge of a centralized television service. P&PD is used to being responsive, supportive, open, and available to all Agency components, often at the "eleventh hour." In addition, P&PD has all the necessary support elements (cinematography, still photography, laboratory processing, graphics design, typesetting, and printing) available under a single, cohesive entity with established working relationships between those elements. Furthermore P&PD has, in place, the management expertise required to offer such a service to all levels and all components within the Agency.

5. If you agree with the above approach, I suggest that authorization be granted to initiate a formal staff study which will develop the necessary facts and alternatives to reach an informed decision in this matter.

25X1 [redacted]
Henry P. Mahoney

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ATTACHMENT I

FUNCTIONS OF THE PROPOSED MEDIA PRODUCTION CENTER

1. On behalf of the Agency, the Media Production Center would undertake production of programs in all media except motion pictures. This means that production of videotaped television programs, audio visual programs (commonly, slides or filmstrip accompanied by audio tapes), audio only programs, and graphic support for live presentations would be undertaken.

2. Types of videotaped productions to be made would include those meant to communicate within the Intelligence Community or internally within the Agency. Examples would be DCI presentations, Office Director presentations for Directorate and Office consumption would be others. Likewise, research results, hypotheses, and proposals for presentation to and study by working level counterparts throughout the Community might be videotaped. Certain types of factory presentations involving work done under contract might be videotaped for the record and for study by concerned Agency personnel. Daily reports to the Director and the White House can be presented using videotape.

25X1 3. An entirely different category of videotape production consists of training tapes. Several different components use TV in training: OTE, OC, ODP, OSO, [] P&PD, OTS, and NIESO. The Media Production Center would support all of these activities if requested. It would have facilities located in OTE [], OC [], ODP [] and P&PD (at HQ).

25X1 4. Audio production, i.e., slides, filmstrips, etc., accompanied by an audio program, would be done for the components that use this medium by the Media Production Center in the facilities already located in OTE, OC, and at Headquarters. The personnel who would produce these programs would be drawn from a reorganized Graphics and Visual Aids Staff and a Photography Staff, both of which would be attached to the Office of the Production Manager, MPC. The Graphics and Visual Aids Staff and the Photography Staff would also support the Main Printing Plant as needed. Audio for the audio programs would be handled in the OTE, OC and Headquarters facilities of PPD/MPC.

5. Multi-terminal secure teleconferencing facilities would be jointly operated by P&PD/MPC and OC.

6. The Media Production Center would handle training of its own television and other personnel [] External training would be secured as required.

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7. A remote production van will supply needed support to projects requiring location taping.

8. A centralized duplication center will be established at the P&PD building to control the dissemination of video tapes to Agency and Government components both domestically and overseas.

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ATTACHMENT II

HANDLING AGENCY REQUIREMENTS FOR MEDIA PRODUCTION

1. A requirement for any type of media production would come from Agency components to the Office of Production Manager, MPC, where priorities would be assigned and production resources allocated.

2. A Coordination Staff, Office of the Production Manager, MPC would be the actual interface between the requester and the Media Production Center.

3. Requirements for production in any media to be used for training would be handled in the same way by MPC, but course design would be the function of the requesting Office. This is done, for example, by an Instructional Development Specialist in the case of [] or a Training Coordinator in the case of []. Most training requirements would originate in components where there are already training facilities that would be used in the production. If other resources were needed from MPC, they could be readily scheduled and called upon.

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ATTACHMENT III

INTELLIGENCE TELEPRODUCTION BRANCH/MPC

1. Requirements for television production of an intelligence report would be levied on the Office of the Production Manager, MPC, as described in Paragraph 1, Attachment II.

2. The Coordination Staff, Office of the Production Manager, MPC, would be the interface between the requester and the Media Production Center, as described in Paragraph 2, Attachment II.

3. Once production is begun, the Technical Programming Specialist and the Writer/Editor/Narrator would be working closely with the intelligence production officer.

4. Further detail on television production of intelligence reports may be found in the 15 November 1976 report: Research Plans for...Television Programming for Presentation of Intelligence.

5. Duties of personnel are described in Attachment VIII.

6. Responsibilities for the closed-circuit television facilities at Headquarters Building would be given to this Branch.

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ATTACHMENT IV

OTE BRANCHES OF MPC AT CHAMBER OF COMMERCE

1. Requirements for media production for training purposes would be levied as described in Attachment II. Production resources in place would probably be adequate for OTE requirements, but if other resources were needed, they could be scheduled as required.

2. Graphics specialists would be available at the OTE locations. their duties are described under Graphic Artists in Attachment VII.

3. The closest working relationship would be maintained with the OTE Instructional Development Specialist, who is responsible for course design.

4. Responsibility for the closed-circuit television facilities at Headquarters Building would be transferred to the Intelligence Teleproduction Branch/MPC.

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ATTACHMENT V




BRANCH/MPC IN SUPPORT OF OC, OSO, OTS AND STATE

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1. Requirements for media production will be handled as outlined in Attachment II. Production equipment resources in place would probably be adequate  but an increase in production personnel is required.


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2. Graphic Specialists would be available  as described in the covering Memorandum. Their duties are described in Attachment VII.

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3. Production of communications training use would be done in a close working relationship with the Instructional Support Staff and Subject Matter Specialist provided by each component 

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4. Television productions required by OTS, OSO and State will funnel through the OL/P&PD/MPC  representative.

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ATTACHMENT VII

JOB DESCRIPTIONS OF MPC PERSONNEL

1. These job descriptions for MPC personnel are drawn from corresponding job descriptions in private industry where applicable. Suggested GS grades closely parallel non-union salaries for corresponding jobs in private industry.

Administrative Assistant (GS-9)

Serves as administrative aide and Production Assistant to the Director of Production; identifying, locating, and obtaining materials essential in developing a video program.

Assistant Director (GS-11 and GS-12)

Coordinates all electronic switching and special effects during production; assists with editing and duplication when special effects are used; also known as a Switcher or Technical Director in the Television industry.

Audio Operator (GS-10)

Coordinates all audio for the production; sets all audio cables; controls audio during rehearsals and during production; produces all sound effects for a production; monitors all audio inputs and program audio output; follows script during production for the Assistant Director.

Branch Chief (GS-12 through GS-14)

Responsible for the administration, management, scheduling, and operations of the Branch.

Camera Operator (GS-9)

Operates the video camera during a production; follows directions of the Video Director and Floor Manager; smoothly adjusts camera angle and lens during production as directed; before production, inspects cameras, with video technician, to ensure against breakdowns during production; determines cause if a breakdown occurs.

Character Generator Operator (GS-8)

Operates character generator; coordinates all electronic graphics during a video production; works with the Assistant Director to develop visual displays for the titles; controls the multiplexer unit during production. This person will also function as a Film Chain Operator.

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Attachment VII CONTINUED

Coordination Specialist (GS-10 through GS-13)

Member of the Coordination Staff, is the interface between the customer and the Office of the Production Manager; coordinates scheduling of production with customer, Script writers and Subject Matter Specialist; advises customer on program format and MPC capabilities to meet requirements or to provide special services.

Film Chain Operator (GS-8)

Operates film chain systems under supervision of the Video Director; maintains a check on all motion picture films and still slides intended for production use to ensure quality and completeness; splices motion picture film where necessary; loads all films and slides in film chain.

Floor Manager (GS-10)

Functions as the link between the control room and all studio activities; under the immediate supervision of the Video Director, directs all production people on the studio floor; relays all instructions from Video Director to the performers; takes full charge of studio during rehearsal and during production.

Graphic Artist (GS-11 and GS-12)

Creates all visual materials in the proper aspect ratio (3:4), with proper color balance, color coordination, etc. for video production; operates any graphic computer during production. Also creates drawings, sketches, designs etc., required for other media and live presentations and supports the Main Printing Plant with designs as required.

Production Manager (GS-15)

Manages all operations of the Media Production Center, including all Branches and Staffs with activities throughout the Agency; is responsible for a wide variety of closed-circuit and videotaped television productions, audio and audio-tutorial production, and graphic support for live presentations; is also responsible, in conjunction with OC, for the multi-terminal teleconferencing facilities of the Intelligence Community.

Chief Video Engineer (GS-14)

Title given to the head video engineer and any production facility.

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ATTACHMENT VII CONTINUED

Video Director (GS-12 and GS-13)

Manages the video studio; coordinates all productions through the Coordination Specialist; assists in the development of a television script; suggests and builds appropriate sets for the rehearsal and actual shooting; coordinates all graphics, audio and remote taping for the production; consults with customer, Writers and Subject Matter Specialists on any rewrites; controls all production areas during tapings; makes final decision on quality of production; assists Video Technician with all live editing; sets all lighting for the production.

Video Technician (GS-11 and GS-12)

Maintains all video equipment; operates all video recorders; controls all live editing during a production; assists with the lighting; assumes responsibility for all duplications and for time base correction of the video signal for special effects.

Writer/Narrator (GS-13)

Writes teleproduction scripts with the customer or Subject Matter Specialist; has direct liaison with the project requesting Office; edits the script for clarity, coherence, and conciseness; narrates the teleproduction.

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